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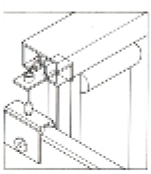
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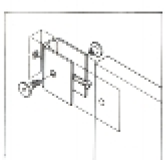
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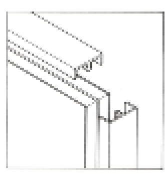




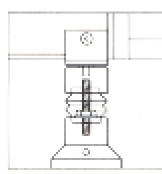
…e top hinge incor- …rates a hinge pin …ich locates with a …lon bush in the hinge …acket. The hinge is …ctory fitted. Black …bber bumpers are fit- …d to the top and bot- …m of door jambs.



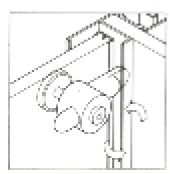
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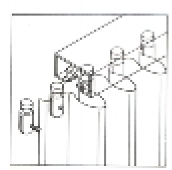
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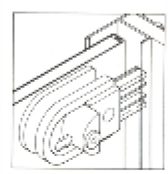
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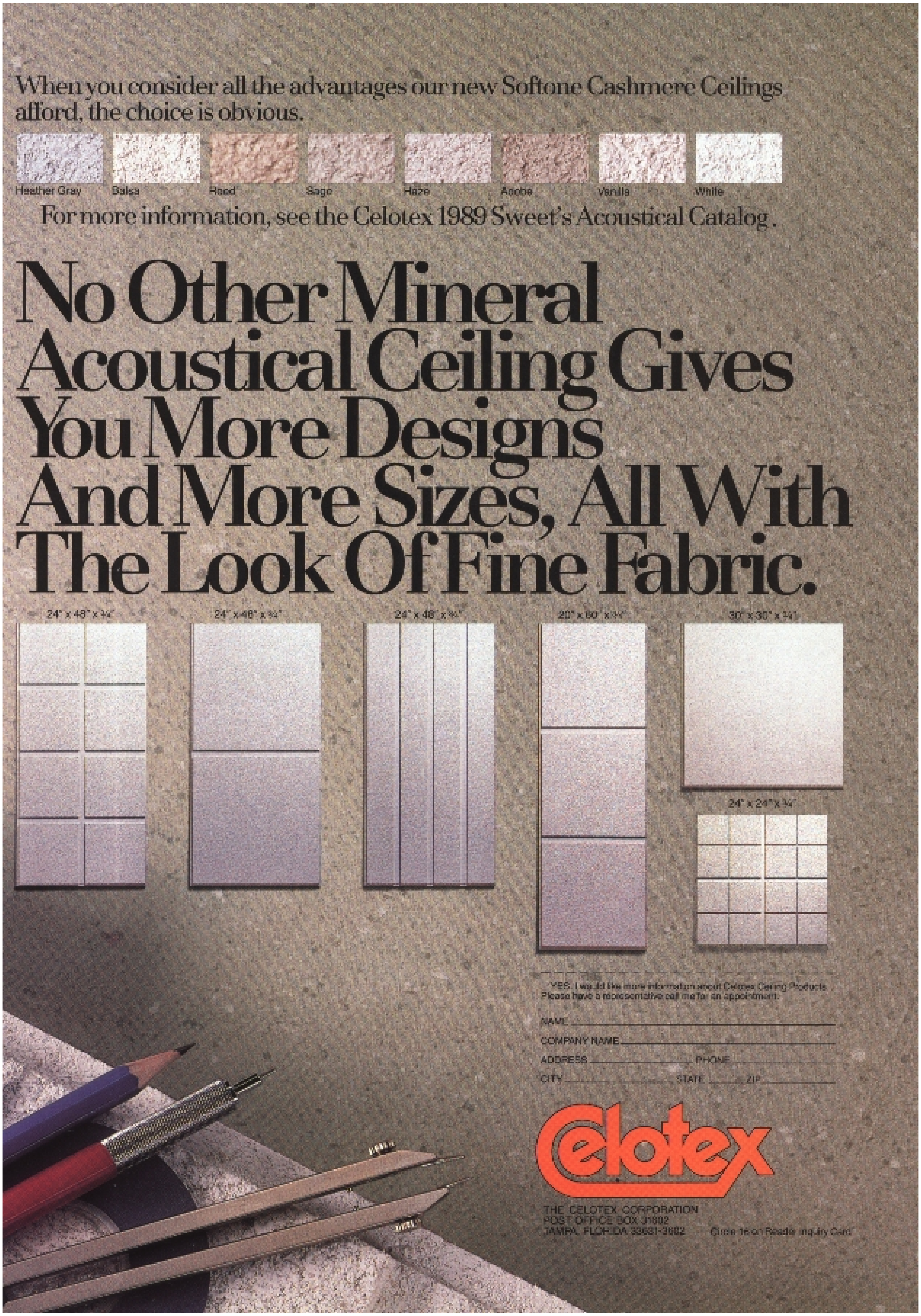
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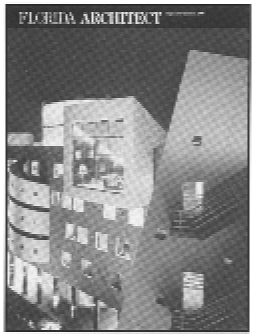
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FLORIDA **ARCHITECT**

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The 1989 FA/AIA Fall Conference is being held in Boca Raton this month. The setting for three days of meetings, seminars and awards activities will be the Boca Raton Hotel and Club, which opened as The Cloister in the winter of 1926. Shortly thereafter, one man's fantastic dream of creating "the greatest resort in the world" became a study in colossal failure. What is historically the most sumptuous hotel in Florida cost the architect and builder his fortune, injured his reputation and some say, his health. But the name Addison Mizner is so inextricably intertwined with the term "Florida Boom" that it is hard to say which came first. Beyond the "chicken and egg" analogy, it is also interesting to consider Mizner's role in the design-build technology that is so common today. Had Mizner designed The Cloister and left the construction and sale of real estate to others more experienced in those matters, might he and The Cloister have survived the winter of 1926?

As it was, Addison Mizner was a man with a dream. The realization of that dream was The Cloister. Toward the realization of his dream, Mizner imported roof tiles and statuary from Spain by the boatload and what he couldn't import or buy, he crafted to look "old" and "Spanish", two of the design criteria he used for his Florida buildings during the twenties.

While Frank Lloyd Wright is credited with having described Addison Mizner with, "Many architects have imagination, but only Mizner had the courage to let his out of the cage". I've never been completely sure of the intent of the statement. There is little doubt among critics that Mizner was a dreamer, and a genius. While Mizner could easily have selected the French Chateau or the Palladian Villa as worthy styles for the wealthy Floridians whose homes he designed, it was to Spain that he looked for his inspiration. And for that reason, and no other, Spanish Revival, as adapted by Addison Mizner for his Palm Beach clientele, became the style of the Florida boom.

I think Mizner's greatness was in the scope and scale of his vision for Boca Raton, to create first a hotel, and then a community with the best of everything - the widest streets, the finest materials, the most elegant residences. Unfortunately, the scale of his vision was also his downfall. His concern extended beyond design and included real estate sales, overseeing construction and publicity. During the 1920's in frontier Florida, the concept of design-build or of architect as designer/developer was unknown. While Mizner should be credited for the originality of his Mizner Development Corporation concept, he literally bit off more than he could chew. The dream was too big and quickly got out of hand. The Cloister remained open for less than a year, closing in late 1926. Mizner lived for five more years and died in Palm Beach.

Mizner's legacy to us is a place to bask in the luxury of the 1920's surrounded by antique furnishings, art and architectural components imported from Spain. At the Awards Banquet on September 23, the recipients of the Awards for Excellence in Architecture will receive the recognition of their piers amidst the grandeur that was Boca Raton in the 1920's - the realization of Addison Mizner's dream of creating "the greatest resort in the world." *Diane D. Greer*

NEWS

More on Housing

To spur public-private initiatives in affordable housing and neighborhood preservation, The American Institute of Architects has urged Congress to support critical legislation that would revitalize historic rehabilitation and low-income housing efforts nationwide.

The Community Revitalization Act of 1989 would increase incentives for private-sector investment in rehab projects across the country. The bill enhances the viability of rehab and low-income housing tax credits while still maintaining limits on credit use. It would also increase the pool of investors eligible to use the credits, reduce transaction costs by expanding the number of practical financial mechanisms and simplify the use of these credits by applying uniform eligibility rules to all taxpayers. The AIA firmly supports Congress' efforts to encourage public-private sector initiatives.

Also related to the matter of housing is the projection that house building in Florida may decline another 4.9 percent in 1990. That statistic is predicted by economists at the University of Florida who believe that single-family housing starts will decline to 103,600 in 1989. They further anticipate that the figure will dip under 100,000 in 1990.

Also down are multi-family houses (apartments and condominiums) which have fallen to a predicted 52,700 in 1989.

UF Gets National Register District

A six-block area on the University of Florida campus has been designated a National Register Historic District, and that recognition of its past could translate into millions of dollars for its future.

The part of the campus which has been given National Register status has been recognized for its architectural, historical and cultural significance. It lies between University Avenue, 13th Street, Stadium Road and North-South Drive. The area is architecturally significant because many of its buildings were constructed before 1925 and were designed by William A. Edwards in a style now known as Collegiate Gothic. Traces of the original landscape designed by Frederick Law Olmstead can still be seen between Peabody Hall and Library East.

The National Register designation recognizes the historical significance of eight UF buildings and with the designation comes the possibility of funding to rehabilitate several structures that are within the district.

UF is one of two Florida campuses, Florida Southern in Lakeland, is the other, to receive National Historic District designation.

Using Motor Vehicle Reports As A Loss Prevention Tool

For many employees, motor vehicle accidents represent the number one cause of lost work time and on-the-job fatalities. Such accidents caused by the negligent driving of employees while acting within the scope of their employment can, therefore, be costly to their employer in many ways.

Increased losses can translate into increased auto premiums. If your employees are injured, you pay for lost production time. Auto accident injuries, if sustained while on the job, may result in claims against your workers' compensation coverage, even if your employee is not at fault.

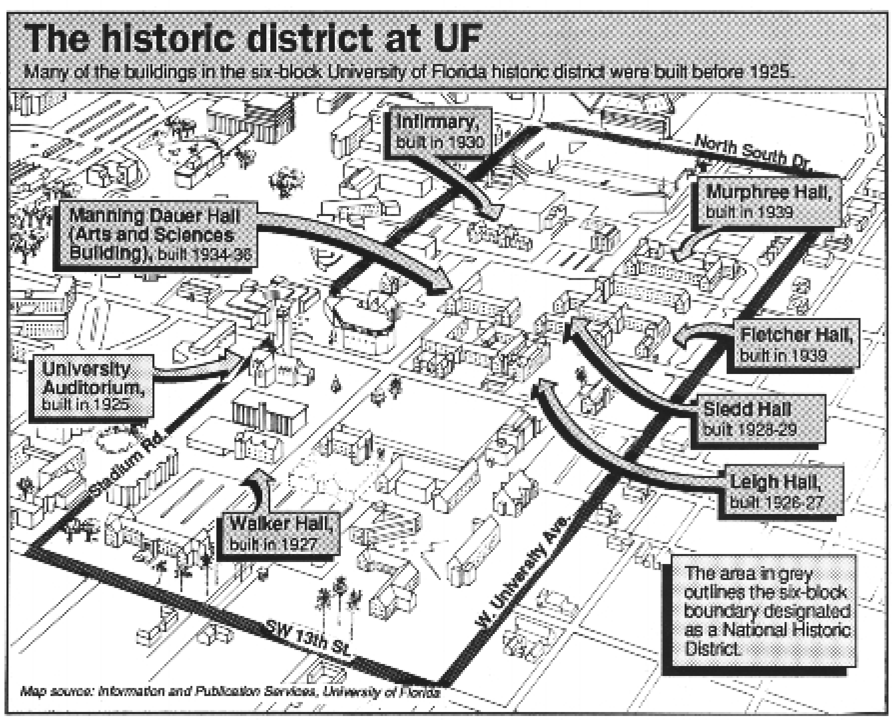
You can reduce your potential liability by routinely obtaining Motor Vehicle Reports (MVR's) on existing employees or any potential employees prior to their employment. These reports may be obtained from your automobile insurance broker and in many states, directly from your department of motor vehicles.

The best loss prevention measure is to encourage your employees to be safe, careful drivers.

Handling Manpower and Billings Projections

"Manpower needs and billings projections are not a science, but they are definitely an art. As such, at the best, they are judgmental and subjective." So says Robert Olden of Olden Associates, in the current issue of *Professional Design Practices Business Newsletter*.

Olden draws on thirty years of practicing the business of architecture and engineering for the writing of his newsletters. An annual subscription is $49 and can be obtained by writing to Olden Associates, Business Consultants to Archi-



MICHELLE SHAPIRO/The Gainesville Sun

tectural and Engineering Practices, P.O. Box 22772, Tampa 33622.

In his discussion of manpower and billings projections, Olden states the importance of keeping projections flexible enough to react meaningfully to the ebb and flow of workload scheduling. Projections should be updated at a regular time each week using rates backed out of the remaining fees for billings where available, and standard rates where not.

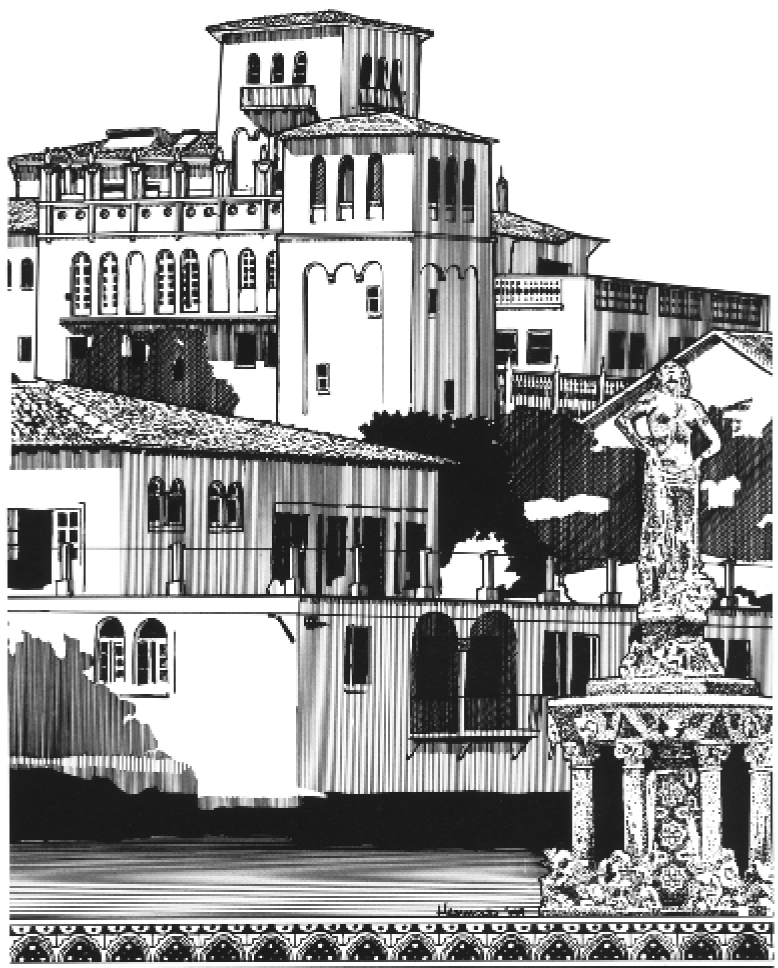
Other topics that are discussed in the current issue include Ownership Transition, Organization for Project Management and Client Management. A/E professionals who are interested in getting office practice information in easily-digested capsule form will find this a helpful publication.

Home of the Future to be Showcased

More than 15,000 people will step into the future this fall when they enter "The New Southern Home", a residential prototype for the 1990's sponsored by the Southeastern Builders Conference.

This annual project combines the best of products and design to build a home that is representative of life in the sunbelt states in the years to come. National sponsors include Pella Windows, Sherwin-Williams, Quaker Maid cabinets and Lightolier.

The house, which will be located in Longwood, Florida, will be open to the public September 4-17. Proceeds from the $5 admission will go to the Central Florida Zoological Park.



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VIEWPOINT

Mapping The Common Ground

by Robert T. Segrest, AIA

"The school is moving too much toward theory," the gentleman from the profession says. "It no longer serves the immediate and legitimate needs of the practice and we, in the offices, must train young architects to do the basic tasks of architectural production. We have to do what you should be doing."

"But we have a mandate and a responsibility not to follow the profession but to lead it," answers the gentleman from the academy. "It is no longer enough--if it ever was--just to train students for their first job and for registration. Rather, we must educate them to be significant participants in solving the difficult problems of this and future societies. We must do what the profession cannot do."

The conversation is real and immediate. It is also fundamental to the debates which have colored the often tense and tenuous relationships between American architecture schools and the profession for the past one hundred and thirty years.

From the beginning, these debates were highly fractionalized, that is to say they were structured by the vested interests of the participants as much as, or more than, by the common interests of the institution itself. For example, it has been the interests of the AIA, as the professional consensus of the institution, to unify in the face of disagreement and diversity while it has been the interest of the school, as the autonomous academy and protectorate of academic freedom, to disagree and diversify in the face of homogeneity and normalization. From the point of view of the profession, then, the school, rather than being a simple mirror of the profession, seems more a funhouse of distortions, an interlude of fantasy in an otherwise too real world. Over-educated, under-trained graduates emerge unable to meet the demands of the common place

From the point of view of the school, the profession simply doesn't take advantage of these highly educated, innovative, progressive young people.

"It (architecture) has become a secondary service profession, less and less able to maintain the tradition of architecture as a cultural art."

It is important that today's schools of architecture carry out a very real, but partial, function. As an example, the architecture program at the University of Florida is an agency for exchange, a party to the reciprocal relationships which constitute the institution of architecture. We seek linkages and we demand relevance, but we do not displace or replace the functions of others.

Let me briefly explain how I think we do this. The College of Architecture at UF is the largest of its kind in the United States, and the Architecture Department, in terms of student numbers, is also one of the largest.The professional programs lead to a Master of Architecture degree and students follow either a six year course of study (the four plus two program) or a four year graduate course of study (for students with a non-architecture undergraduate degree). In addition, the Department offers two post-professional: the Master of Architecture in Advanced Studies, for those who wish to undertake specialized work in one of four areas----architectural preservation, architectural management, environmental technology or architectural history and theory; and the Ph.D. in Architecture, for those who wish to pursue highly advanced research or scholarship.

The Department operates a year round program in the Basilica Palladiano in Vicenza, Italy, a summer program in London and Cambridge, and two preservation institutes, one on Nantucket and the other in the Caribbean Basin.

Juxtaposed with these academic programs is an extensive agenda of architectural research---from acoustics and computer technology to historical and theoretical scholarship.

The faculty have a long tradition of intense commitment to teaching, but, rapidly, they are enlarging their contributions to the profession and to society in terms of community service, research and practice. Our new faculty for 1989-90 includes two Skidmore, Owings and Merrill Fellows, one AIAS National Teacher of the Year and the recent winner of the Berlin Museum competition. Three of the five are female. During the past year, our current faculty included a winner of the AIA Teacher of the Year Award and the winners of the Florida Solar Energy Competition.

To suggest that there is a quality as well as legitimacy in the program is a confirmation of the present and the past. But there is also worth in the capacity of an institution to change, to respond to criticism, both internal and external, to rechart its course, to innovate. As the University of Florida has evolved into one of the best American research and teaching universities, we, as a department, grow and change as well. The pattern of growth can be summarized in terms of a set of commitments, an itinerary for growth.

1) A renewed commitment to the idea that education must be broadly based in cultural understanding, not narrowly focused in professional training.

2) A commitment to the essential nature of graduate study in professional education; that is to say, a commitment to the necessary relationships between research and scholarship and practice.

3) A commitment to innovation, change, and a continuing influx of the new--as well as the maintenance of the traditions of architecture through critical reassessment.

4) A commitment to social effect, not just abstract understanding.

5) A commitment to communication and extension.

"As part of the University's pattern of growth, one commitment must be to the idea of the professional as an academic subject to be studied, criticized and understood."

These commitments are entangled in a more generalized vision---that the reciprocal necessity between the school and the profession is best served by our being active and participatory rather than passive and reflective. This translates into the expectation that our students will develop probing and critical minds as well as creative and professionally competent ones. Also, we expect them to be clearly and sometimes painfully aware of the nature of the societies to which they will bring a responsibility for service and we expect them to value the conviction that architecture is not just a skill for problem-solving and profit-making, but it is a mode of thought, a form of expression, a tradition and a future tradition which is essential to the perpetuation, renewal and even radical change, of our collective cultures.

Finally, we expect even more of ourselves as teachers; to be active and participatory means to continuously and vigorously join thought to action, practice to theory, and that is our essential responsibility. To the extent that we do that is the extent to which we achieve that vital reciprocity with the profession, and the extent to which we map out and build on that common ground called Architecture.

The author is Chairperson of the Department of Architecture, University of Florida


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A handful of preferred architects will be selected before October 30th for recommendation to Cobblestone Country Club homesite buyers. Examples of their work will be featured in a two-day on-site exhibit in January 1990 and in publications to be distributed to buyers and other interested parties.*

Architects who wish to be considered for inclusion in this unique program should submit material representative of their capabilities in the styles described, including color and black & white renderings and floorplan hardlines, along with an application form, to Managing Partner John Tompson by September 1, 1989. (To obtain an application form, call (407) 597-4501.)

All submissions will be reviewed by a panel of professional advisors, and those selected as preferred architects will be so advised no later than October 30, 1989.

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Metal and shake roofs, dormers, cupolas and similar accents are encouraged.

Avoid Mizner style and high-glitz, Boca Raton type of elevations.

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1989 FA/AIA Awards for Excellence in Architecture

The 1989 Design Awards Jury met in St. Louis, Missouri, on July 8, in the office of Mackey Associates. There were 169 projects reviewed by the jury and fourteen were premeated.

The jury was impressed with the overall high quality of the submitted projects. In keeping with Florida's "rich palette" of climate and landscape, the jury felt that most of the buildings were in keeping with an indoor-outdoor lifestyle that gives them regional impact. The premeated projects, in particular, were "powerfully regional and true to their palette."

Unique to Florida is the fact that its architects can still build whole new cities. Many of Florida's new buildings seem to have a "very human scale with a strong relationship between the indoors and the outdoors." Outdoor spaces such as courtyards, verandas, patios, galleries and arcades were common to many of the premeated projects. The jury liked the idea of bringing the outdoors inside, and vice versa.

Stylistically, the jury felt that most of the submitted projects drew from a Post-modern vocabulary.

The Jury

Eugene J. Mackey, AIA
Chairman of the Jury

Eugene Mackey founded Mackey Associates in 1968 and he is the current president of the St. Louis chapter which hosted this year's national AIA convention. In the past ten years, Mackey has won 17 national, state and local awards and in May he was named the recipient of the St. Louis Construction News & Review People's Choice Award for two projects, the Power House at St. Louis Union Station and Union Station 10 Cine. Mackey, however, feels that the Missouri Botanical Gardens in St. Louis is his most important project to date.

William A. Bowersox, FAIA

William A. Bowersox is president of Ittner & Bowersox and is the partner in charge of design. The firm specializes in institutional and educational facilities, primarily in the Midwest. Bowersox is a graduate of the University of Kansas and the recipient of a number of national, state and local design awards.

Louis R. Saur, AIA

Louis Saur is president of Louis R. Saur & Associates, a full service architectural firm in St. Louis. He is a past director of the national AIA and has also served on its Design Committee. Recently, he was a recipient of the AIA/AASA Walter Taylor Award for the design of Parkway North Senior High School in St. Louis. Saur was a Steedman Fellow at Washington University in St. Louis where he has also been a visiting professor.

Miracle Center

Miami, Florida

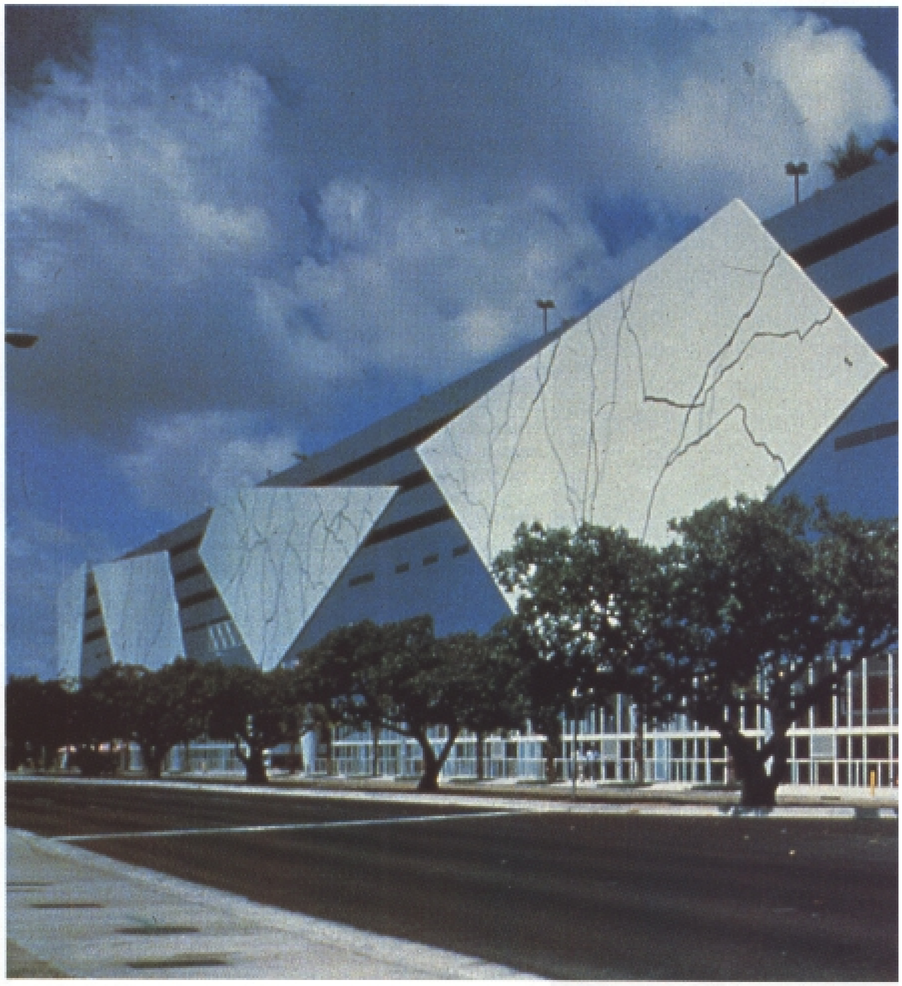
Architect
Arquitectonica International Corporation
Coral Gables, Florida

Developer
Fort Schoenberg Properties
Sunbelt Developers

Consulting Engineers
Florida Engineering Services
Louis Aguirre & Associates
Guido van Meek & Associates
Cantor, Seinuk & Puig & Associates
Lagomasino Vitale & Associates

Landscape Architects
Albert R. Perez & Associates

General Contractor
Hill Constructors

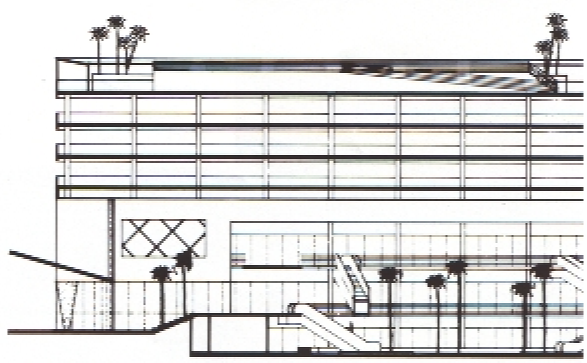


This project is a multi-level urban, mixed-use center on a busy urban street which is an extension of downtown Coral Gables. The design maximizes the retail space and structured parking in a simple and efficient volume while creating a dramatic interior mall, as well as an urban landmark.

The commercial functions are organized on three levels in a block long rectangle. A central 30-foot-wide mall connects through the block from street to street. At the upper level, the cinema lobby and circulation spaces cross the mall on bridges. Also on the upper level, the health club aerobics room spans the mall, adding interest and energy to the shopping level below.

In addition to three shopping levels, the building contains five parking levels and a pool and running track on the roof. On the outside the building is a sheer glass rectangle on its public sides. There is a continuous glass display of store windows at the pedestrian level, punctuated by three major entries. Above these, super-scaled trapezoidal panels float like "clouds" in front of the retail and parking facades behind. These "clouds" are painted black and white to appear marbleized and contrast to the blue background of the building mass.

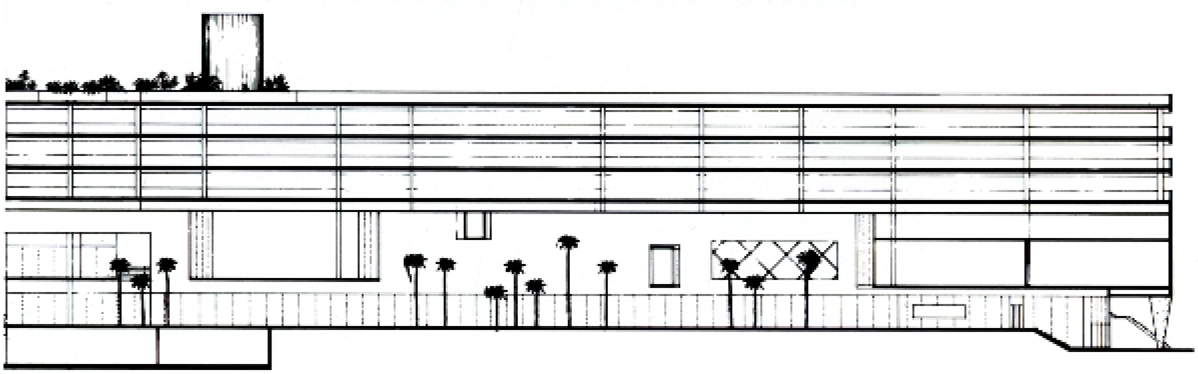
JURY: "This is an exciting building for what is usually a mundane function. A real show stopper. This building took guts on the part of the architect and the owner."







Photos by Patricia Fisher and Chris Janney



Tokyo Rose Restaurant

North Miami, Florida

Architect
Mateu Rizo Associates
Coconut Grove, Florida
Armando M. Rizo, AIA - Principal-in-Charge
Roney J. Mateu, AIA - Principal

Consulting Engineers
Rosas-Guyon Engineers

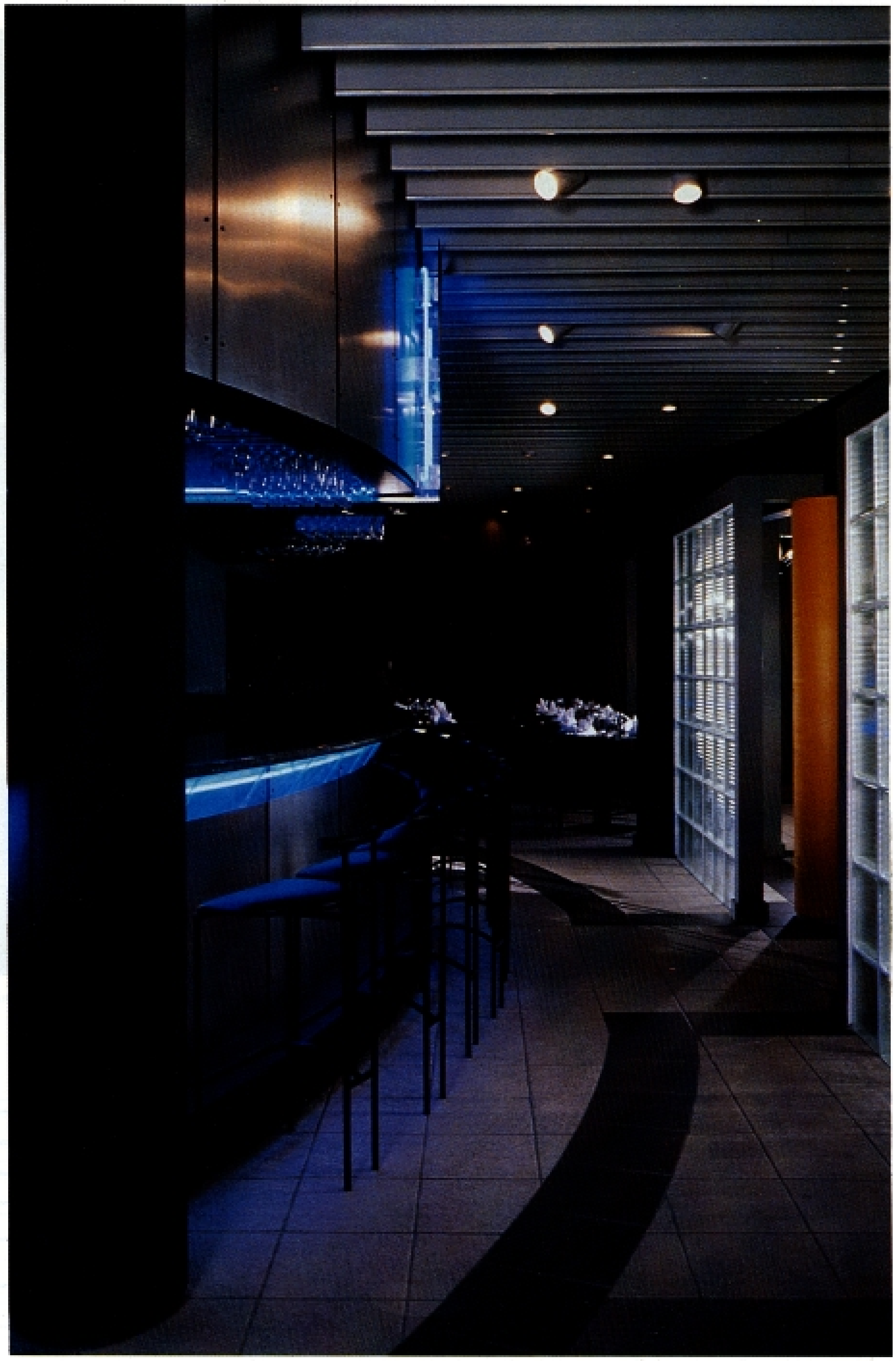
Owner
Masa Yamazaki

General Contractor
Romano Brothers-West, Inc.

Tokyo Rose is a 3,500 square foot restaurant located in a very conventional strip center. Working within the confines of a typical lease space, the challenge was to create a unique ambience for dining that would transport guests into an urban setting different from the one outdoors.

The design direction became one of bringing into the restaurant the feeling of being a part of a narrow pedestrian "street" that cuts through the dining room. The "street" fragments the room into smaller, intimate rooms along its path. At the center of the "street" is the hub of the restaurant, a room with a brushed aluminum bar which is entered through two bright yellow columns. The bar and the food area behind it are separated by a glass wall, creating a "stage set" for food preparation. Guests can wait for a table at the bar and watch food being prepared in the grille area.

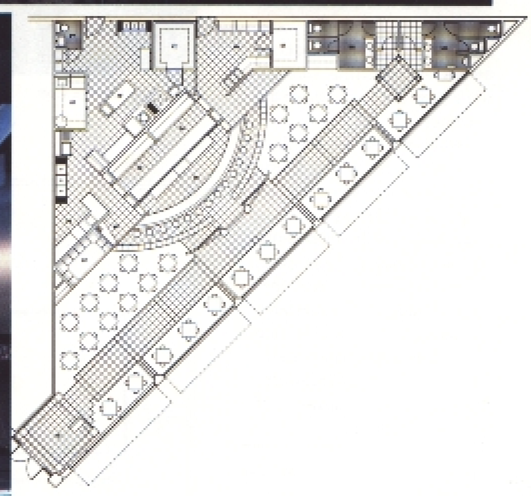
Jury: "This ambitious design is presented as a total set of ideas under the complete control of the architect. The project is simple, but special in that it has good control of lighting and material patterns."











Photos by Carlos Domenech.

Rados Residence

Tampa, Florida

Architect
Rick Rados, Architect

Consulting Engineers
Cabana and Fernandez
Burton and Rolley

Landscape Architect
Rick Rados

Owner
Mr. and Mrs. Rick Rados

General Contractor
Ranon and Jimenez, Inc.

This design responds to its urban location and the Florida sunlight, which is both friend and foe. It also responds to a program that calls for spaces that are bright and open, cool and private. An additional program requirement was for spaces that could be economically conditioned.

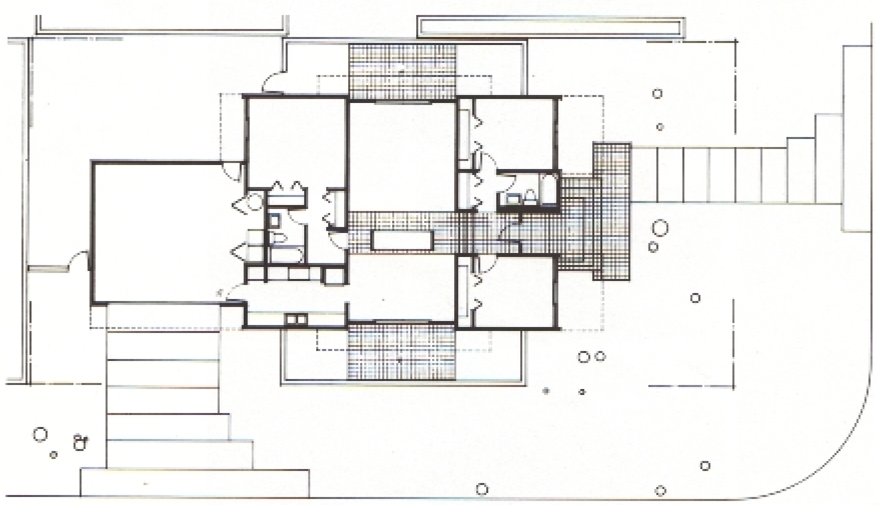
The construction is heavily insulated light wood framing that resists daylight heat transmission and will not store it for later transmission during warm nights. The near white exterior assists by reflecting sunlight while deep overhangs shade the openings.

Small, walled courtyards at each end of the living-dining space allow it to be opened up for air movement as well as to visually extend the space without loss of privacy. Light value, hard and reflective miscellaneous materials and finishes such as tile, marble, chrome and dense firm carpet without padding were selected to reinforce the psychological aspects of remaining cool.

Jury: "This looks like a Florida house. The louvers add texture to an otherwise simple exterior. This is a house which attempts to deal with light, sun and view on a suburban lot through the use of garden walls, overhangs and sunshades. The exterior is very handsome and scale and form are good."



Photos by George Cott





Burger King Corporate Headquarters — Miami, Florida

Architect
Hellmuth, Obata and Kassabaum, Inc.
St. Louis, MO/Tampa, Florida

Consulting Engineers
HOK Engineers

Landscape Architect
HOK Landscape Architects

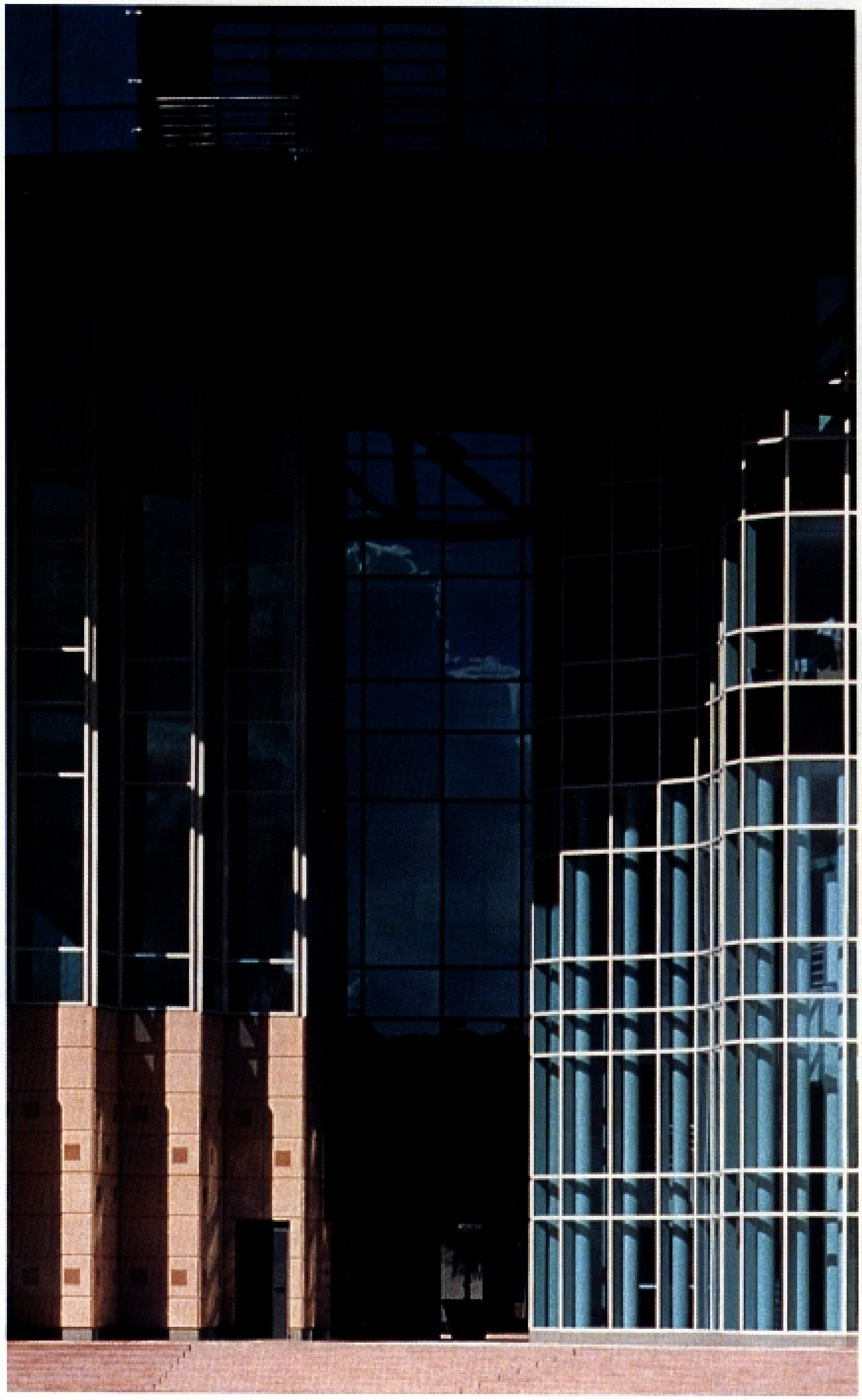
Owner
Burger King Corporation

General Contractor
Gilbane Building Company

This project is a new headquarters for a leading chain of fast-food restaurants. The site is a fifty-acre bayside tract in South Florida. Site planning was a key element in the design of the project. The existing jungle was left intact wherever possible and restored where necessary. The buildings themselves occupy less than five percent of the site. The two lower levels of each building are dedicated to parking facilities. This raises the buildings as required for safety in the event of floods or hurricanes. The main building has four upper floors of office space. Large floor plans allow maximum flexibility for the client's frequently changing space needs.

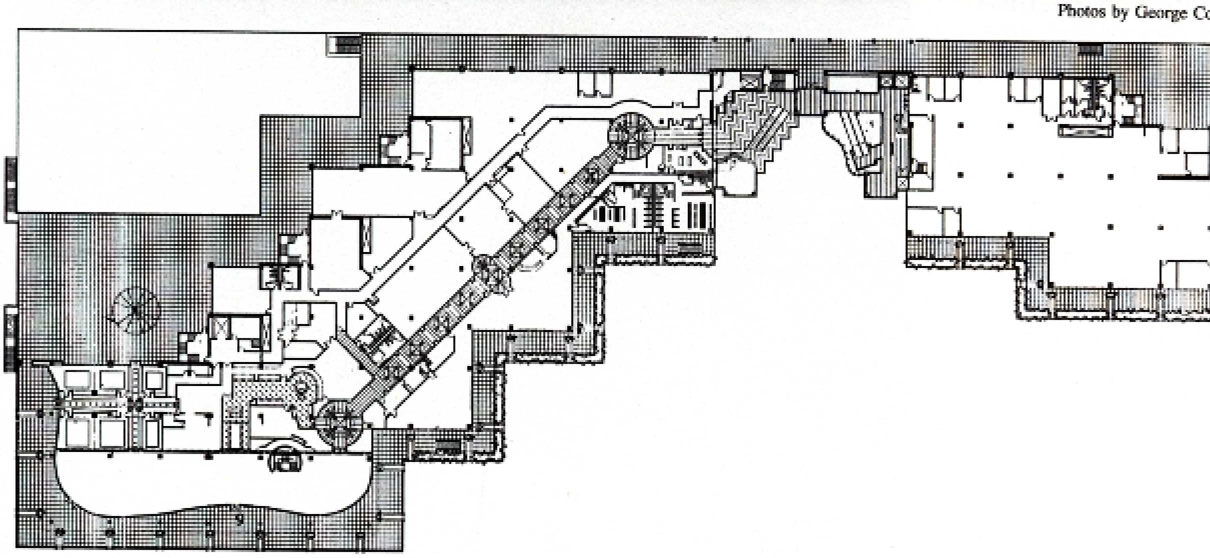
Exterior materials are precast concrete and glass. The concrete is pink with a gridded and textured pattern and the accent is aqua and pink marble.

Jury: "This large, strong building has a wonderful sense of scale. There is careful follow through in detail and color and the strong entry experience and appropriate terracing invite outside activity."





Photos by George Cott



Bayside Marketplace — Miami, Florida

Architect
Benjamin Thompson & Associates, Inc.
Cambridge, Massachusetts
and
Spillis Candela & Partners
Coral Gables, Florida

Consulting Engineers
Spillis Candela & Partners

Landscape Architect
Albert R. Perez & Associates

Owner/Developer
Rouse-Miami, Inc., a subsidiary of
The Rouse Company

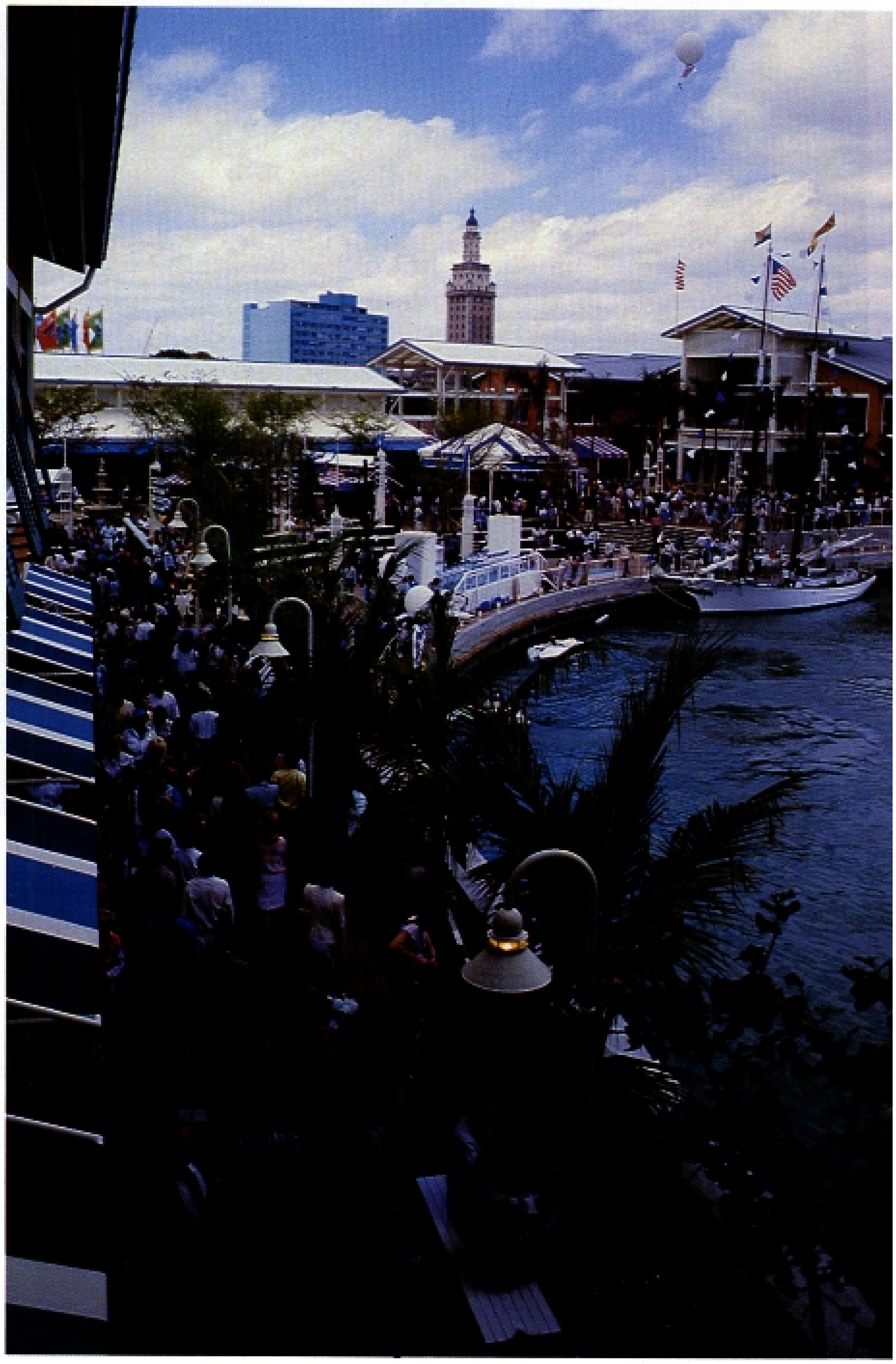
General Contractor
H.C.B. Contractors

This festive marketplace was designed to celebrate its waterfront site. The project pairs two sets of pavilions surrounding the open market shed, and continues with a promenade along the water's edge.

The development mixes a variety of elements: new commercial spaces, restaurants, open public gathering spaces, small scale retailing and places for sitting and people-watching.

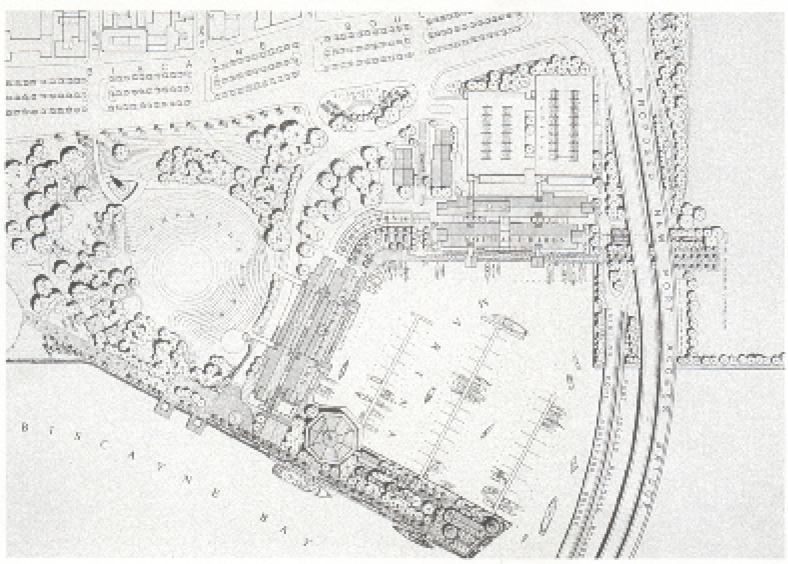
The breezy multi-level pavilions play host to elegant shops, restaurants, market stalls and pushcarts and waterfront bars. Its casual tropical blend of architectural elements is not unlike the diverse cultural elements brought together by Miami's own population mixture.

To minimize the use of air-conditioning systems and to maximize energy efficiency, the project uses natural ventilation, exterior breezeways, shaded open streets with fountains, porches with fixed sun louvers and Bahama-shuttered windows to control heat build-up.





Jury: "The architecture creates a festive atmosphere. This type of project uses a proven formula, yet this project has been executed with verve and charm and its adapts perfectly to the Florida climate and culture."



Photos by © Steve Rosenthal

Shoar Residence

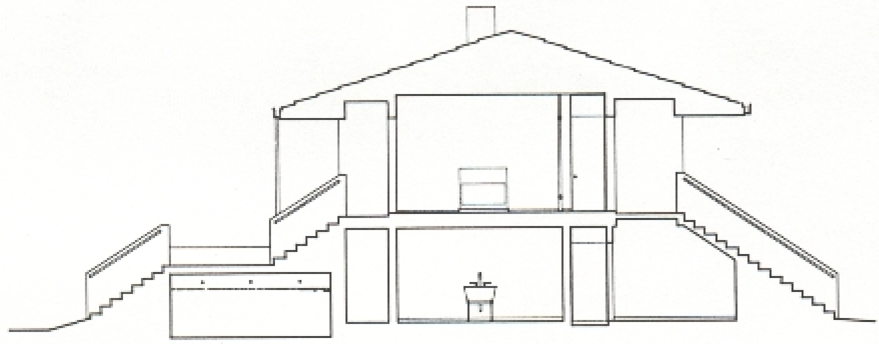
Punta Gorda, Florida

Architect
Suzanne Martinson

Consulting Engineer
Steve Surman, Structural Engineer

Owner
Mr. and Mrs. Melville Shoar

Photographer
Steven Brooke



This program called for a two-bedroom house with a raised living area to capture the trade winds and to maximize the views of an estuary. It further required a large cistern for maintaining a lush garden in a region often plagued with drought and water rationing. Inexpensive construction and ease of maintenance were also priorities.

The house is organized in layers oriented to the southern water view. Intersecting these layers is a strong linear axis created by the masonry external stairs passing through the bilaterally symmetrical massing of the house. The resultant form is, in the Southern tradition, the prototypical "dog trot" house with a hip roof.

The interior spaces are organized in a linear arrangement. A circulation spine runs the entire length of the house, on both levels, and is expressed in the side elevations by the two-story slot windows.

The five-foot roof overhangs protect the house from summer heat and provide shelter for the balconies. The overhangs also serve as the water collecting device for the cistern.

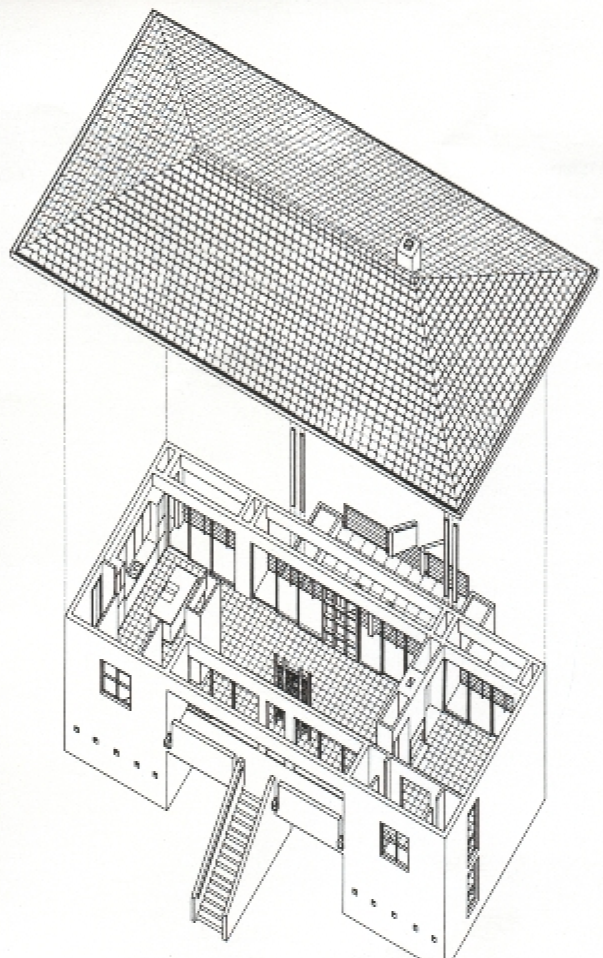


Photos by Steven Brooke

Jury: "This simple house deals with real world issues in an elegant, straightforward manner. The house is well-sited and outstanding in its simplicity and clarity."







Airside "F" - Tampa International Airport

Tampa, Florida

Architect
Design Arts Group Inc./
Rowe Holmes Hammer Russell
Architects, Inc.
Associated Architects
H. Dean Rowe, FAIA -
Principal-in-Charge
Michael L. Russell, AIA -
Project Architect

Consulting Engineers
Walter P. Moore and Assoc.
Post Buckley Schuh and
Jernigan
Delon Hampton and Assoc.

Lighting Consultant
William Lam and Assoc.

Graphics Consultant
The Bugdal Group

Carpet Design Consultant
Joseph A. Maxwell

Landscape Architect
Design Arts Group, Inc./
Rowe Holmes Hammer
Russell Architects, Inc.
Associated Architects

Owner
Hillsborough County Aviation
Authority

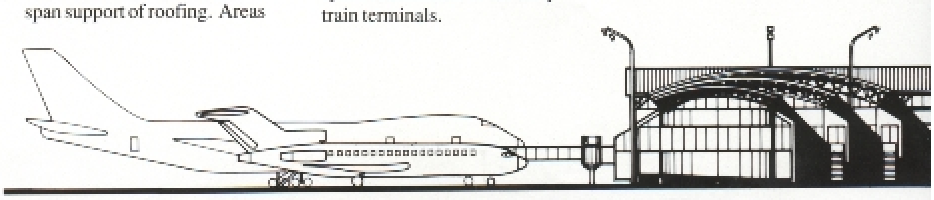
General Contractor
Taylor Woodrow Construction
Co.



This program called for a new international airside terminal to be added to an existing landside/airside concept airport. The envelope of the building was dictated by existing runway/taxiway alignment and maximum utilization of the apron in an effort to gain the greatest number of gates.

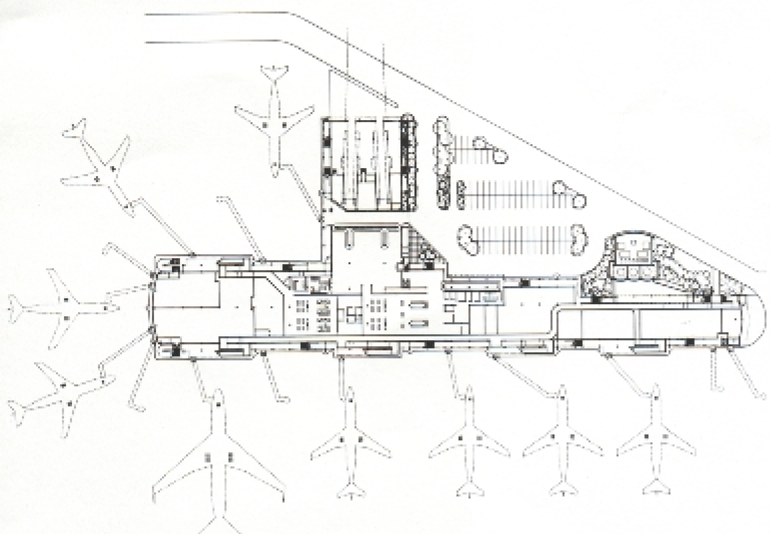
The two-story building is 190,000 square feet. The lower level contains the federal inspection area for arriving international passengers and the operations area for support of the airlines. The upper level comprises general use seating areas, concessions, lounges, office areas and shuttle car lobby.

To provide an atmosphere conducive to movement by large numbers of people, a large volume was provided. The upper level spaces are column-free with arched triangular exposed trusses providing clear span support of roofing. Areas of passenger movement throughout the building are oversized to create a sense of easy movement. The overall goal was to create a sense of space reminiscent of the early train terminals.



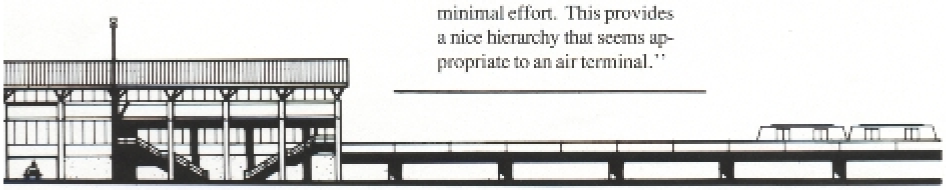






Photos by George Cott

Jury: "The exposed structure gives the interior an interesting texture. The roof works like a geodesic dome in that it simply encapsulates with minimal effort. This provides a nice hierarchy that seems appropriate to an air terminal."



North Dade Justice Facility — Miami, Florida

Architect
Arquitectonica International Corporation
Coral Gables, Florida

Consulting Engineers
Lagomasino & Vitale Associates
Robert H. Tanner
Post, Buckley, Schuh & Jernigan

Special Judiciary Architectural and Program Consultant
Walter H. Sobel, FAIA & Associates

Landscape Architect
Ted Baker Group

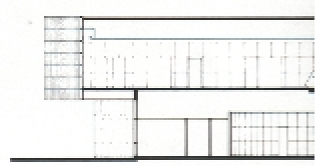
Owner
Metropolitan Dade County G.S.A.

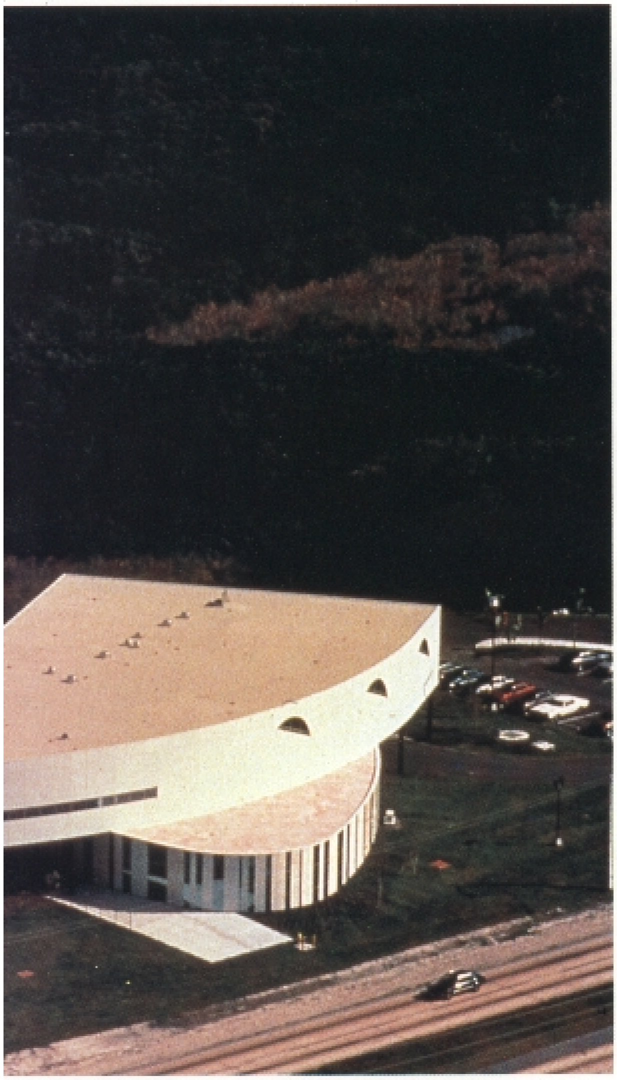


This two-story building is sited and shaped to respond to major site influences. Toward the vehicular artery, the convex shape of the main volume of the building acts as a monumental object seen by passing traffic. The same volume of building is concave toward the lake, defining and enclosing a quiet, pedestrian-oriented environment. A linear pedestrian plaza passing under the suspended upper volume links a bus stop with an outlook in the lake, thus uniting the two areas.

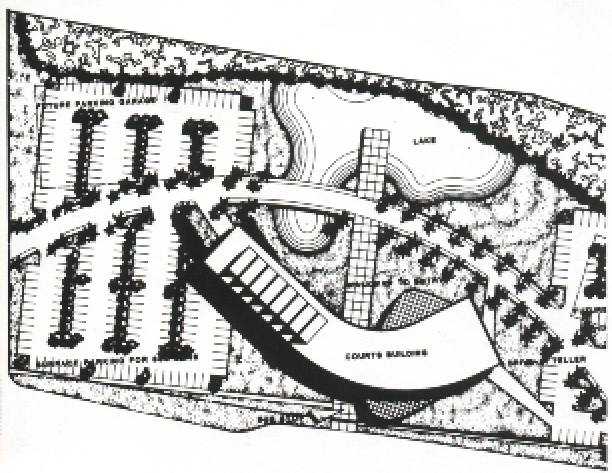
The 39,000 square foot building is designed as three separate volumes, each with its own function, facade, treatment and shape. Downstairs a rectangular green stucco and black tile wall encloses a protected parking area. The entrance lobby is contained within a curved volume of vertical panels of pink marble and green glass. Upstairs, the courtrooms, judges' chambers and ancillary facilities are arranged linearly to accommodate expansion within a volume clad in a curtain wall of white spandrel glass and silver reflective glass. The yellow tile-clad clerestories on the roof assure natural daylight in all courtrooms and jury deliberation rooms.

Jury: "A dynamic shape, bold in form and plan, but restrained in elevation. The curved shape responds to various angles of the sun. The language of this building is so individualized that it is hard to critique beyond the fact that it makes such a strong statement on the landscape."

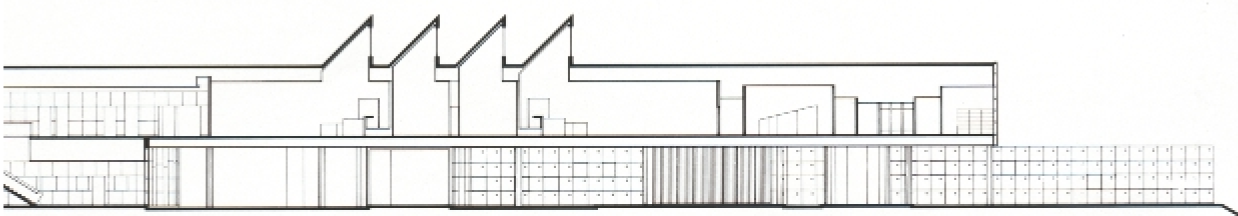








Photos by Patricia Fisher and Paul Warchol



Medical Office Building

Palm Harbor, Florida

Architect
Ranon & Partners, Inc.

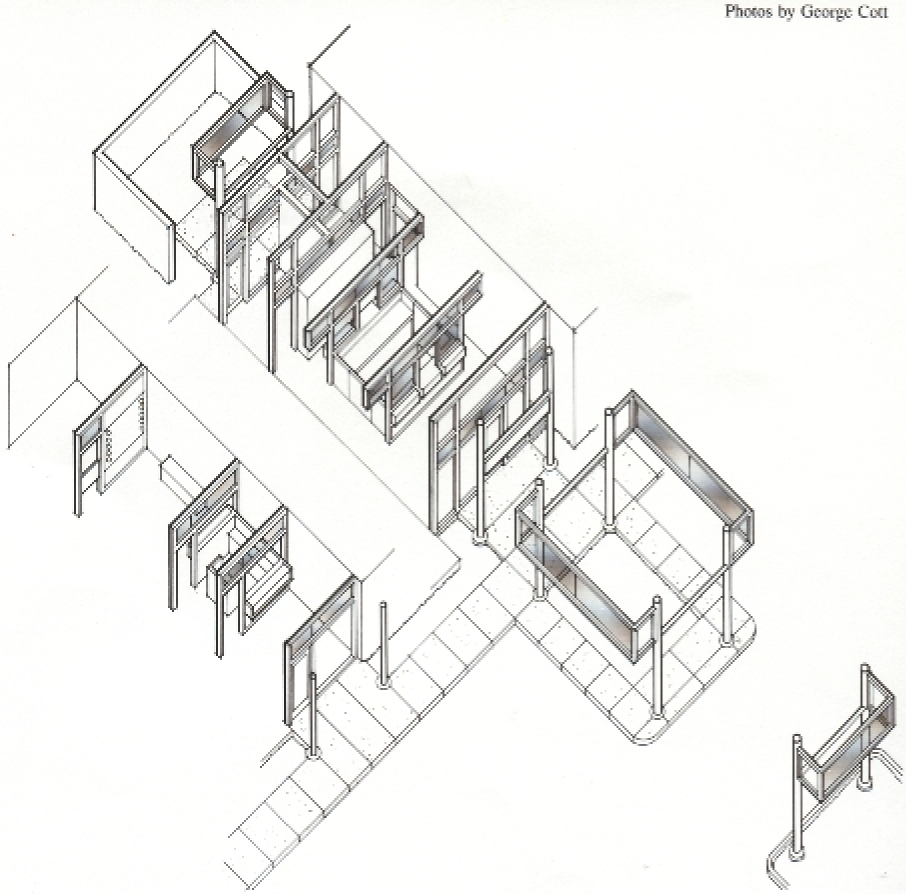
Landscape Architect
Ranon & Oural, Inc.

Owner
Michael H. Butan, M.D.

General Contractor
Dooley and Mack Constructors



Photos by George Cott



The design for this 10,000 square foot office building strives to provide an understated, professional image. The facility's two anchor tenants are a plastic surgery center and a neurology center.

The site is a rural strip of land bounded by a major highway. To fast moving traffic, the extended entrance canopies increase the apparent building "frontage". They also provide a sense of invitation, arrival, enclosure and shelter, in addition to expressing the hierarchy of the interior spatial system.

The two principal building lobbies are high-volumed voids formed by adjacent masses of support spaces. The glazed frames which functionally subdivide these spaces are an interplay of solid, clear and translucent panels. The exterior translucent screen adds lightness to the building during daylight hours and at night, the backlit panels provide ambience and presence.

In reaction to Florida's severe climate, the building has an east/west axis, generous overhangs and reflective coloration.

Jury: "This building is a study in beautifully composed geometry. It is well proportioned, bright, airy and disciplined. The use of sunscreens is particularly successful."



Independent Day School — Tampa, Florida

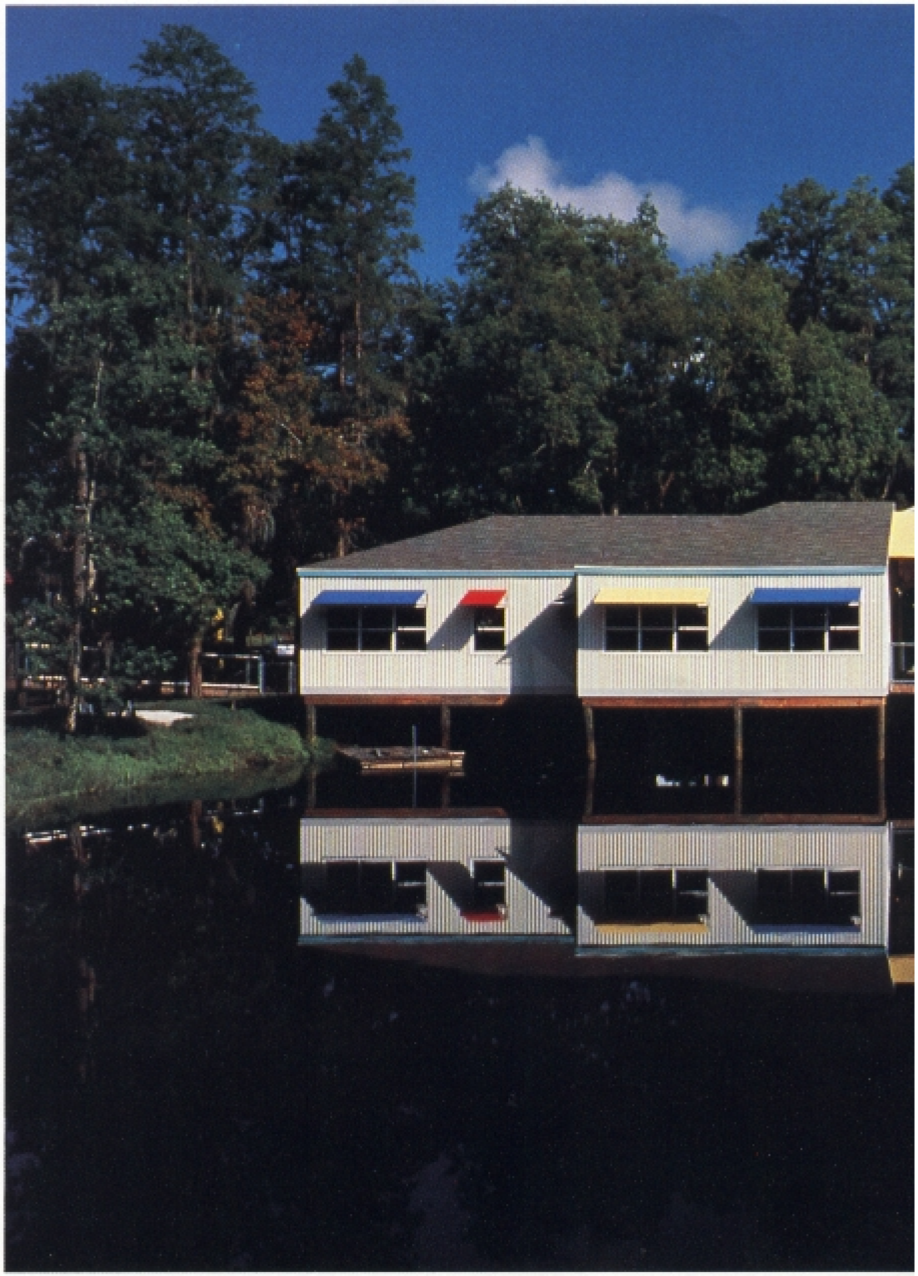
Architect
The Architects Studio
Tampa, Florida

Consulting Engineers
Florida Technical Services Inc.
O'Neal Engineering Associates, Inc.

Landscape Architect
The Architects Studio

Owner
The Independent Day School Board of Trustees

General Contractor
J. O. DeLotto and Sons, Inc.



This project is a private school for grades kindergarten through eighth grade. The project consists of the redesign of the existing campus and the creation of eight new classrooms, art, music, multi-purpose and administration buildings.

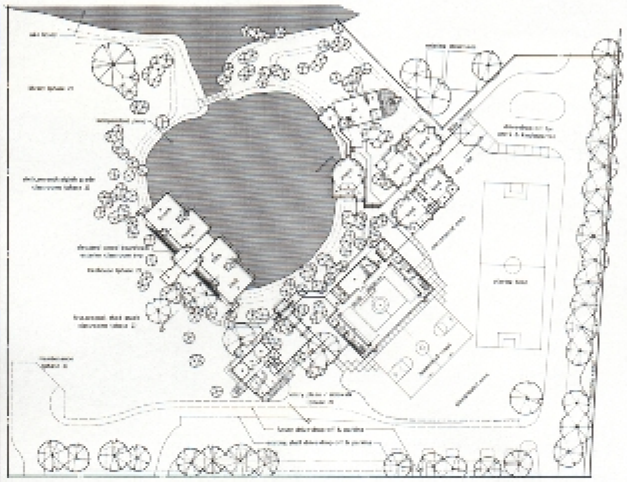
The classroom buildings are wood frame on wood pilings and the non-classrooms are reinforced concrete on slabs on grade.

The reclaimed swamp site presented significant environmental and design challenges. Although the total area is nearly eight acres, only 2 1/2 is buildable upland. Severe environmental constraints exist, including a central drainage pond, adjacent lake and surrounding cypress stands which required delicate handling.

From an architectural standpoint, inexpensive and common materials were combined in primary shapes and colors that provide the students with identifiable imagery.

Jury: "Outstanding site plan. The relationship between the building's style and color contribute to a fresh solution appropriate to its function."







Photos by George Cott

Moog Inc., Engine Controls Division

Pinellas County, Florida

Architect
Reefe Yamada & Associates
Tampa, Florida

Consulting Engineers
Burton & Rolley, Inc.
Walter P. Moore & Associates

Landscape Architect
Phil Graham

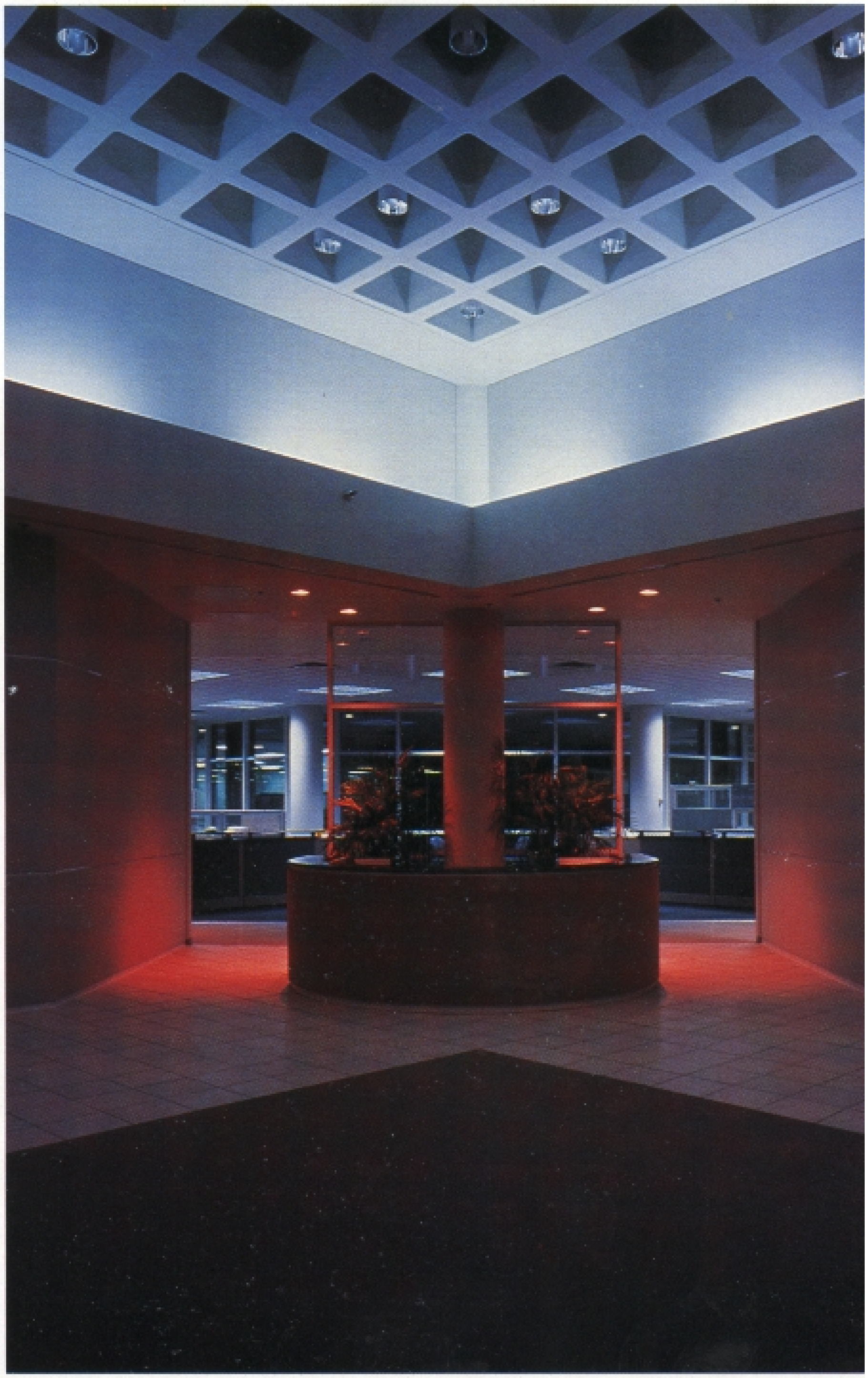
Owner
Moog, Inc.

General Contractor
Enterprise Building Corporation

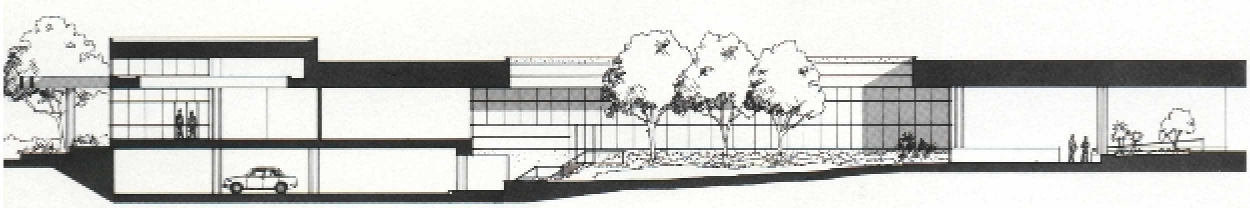
This project is a 70,000 square foot aerospace research and development facility. The owners required a building which reflected their unique philosophy toward their employees and their surroundings. Primary goals included an open work environment and the co-mingling of all activity areas.

Most of the site is heavily wooded and in order to reduce the impact of the building on the environmentally-sensitive site and to meet flood insurance requirements, half of the building is elevated over covered parking while the production shop areas are all on fill. The common ceiling line throughout the building, the varied floor elevation and the extensive use of glass are intended to provide a stimulating work environment with a strong relationship to the natural surroundings.

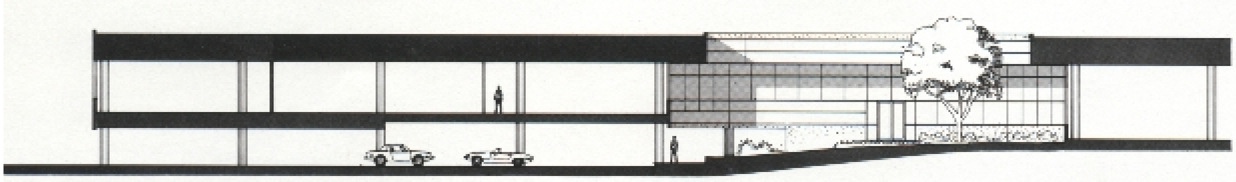
Jury: "This building seems to work well with natural light, both inside and out. The shading devices are exaggerated and give the building scale. The combination of solids and voids is very effective and when combined with the white color, it becomes a landscape sculpture."







SECTION A



SECTION B

Banco de Credito — Lima, Peru

Architects
Arquitectonica International Corporation

Consulting Engineers
Gallegos, Rios, Casabonne, Ucelli, Arango Ingenieros Civiles
Friba Ingenieros
Lagomasino Vitale & Associates

Landscape Architect
Mercedes Beale de Porcari

Lighting Consultant
Phillips Export B.V.
International Products Division

General Contractor
La Inmobiliaria, S.A.

Owner
Banco de Credito del Peru


Photos by Tim Hursley and Paul Warchol

This building is a 530,000 square foot corporate headquarters for the largest private bank in Peru. It is located at the foot of the Sierra Mountains outside Lima. The four-story building is a broken courtyard which has been raised on stainless steel piloti over white marble ground level buildings surrounding a landscaped garden. The organization of the building recalls a traditional Spanish colonial courtyard prototype with a formal public facade on the exterior and an informal interior facade. At the same time, the building is a modern prototype, with piloti supporting a free-form interior plan, user spaces on the roof, sculptural facade elements and a free-flowing terrain below.

Cafeteria and auditorium are beneath the building while forms such the lobby and board room slice through it. These forms are clad in white marble and white stucco. The elliptical entry space intersects the building vertically and is made

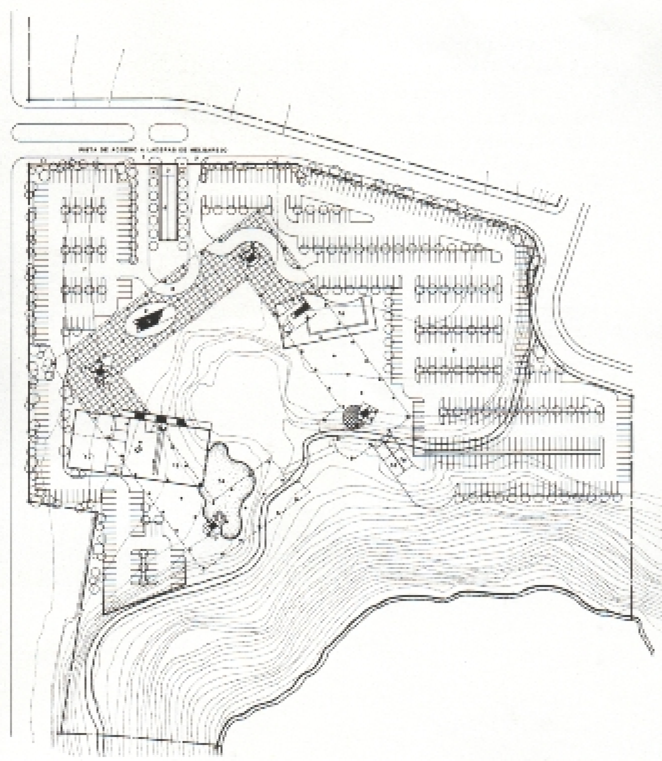


of glass block topped by a skylight. The exterior of the building is mullionless strip windows of blue glass and diagonally mounted indigenous black marble. The interior facade of the broken courtyard is local pink slate which has been cut in irregular slabs.

The interiors are designed with special orienting features such as cylindrical elevator lobbies and zig-zag glass block walls which are focused back at circulation along the courtyard.

Jury: "This spectacular project is a wonderful sculpture that works well as a piece of architecture. There is a really dramatic interplay between the plan, shape and pattern in elevation. The building has a powerful relationship with its difficult site."





Interior Architecture/ NCNB tenant space — Tampa, Florida

Architect
Associated Space Design, Inc.
Tampa, Florida

Owner
NCNB Tower Associates

General Contractor
Pace Construction

This project is comprised of two connected spaces, a 31-floor tower serving the bank's corporate needs and a 6-floor atrium serving the bank's public needs. The design concept for the tower addresses the bank's requirement for an open, flexible office plan which responds to the circular form of the building. The backbone of the tower, which creates a square form within the circle, is a space which defines circulation, establishes arrival and termination points and distributes ambient lighting and communication cabling.

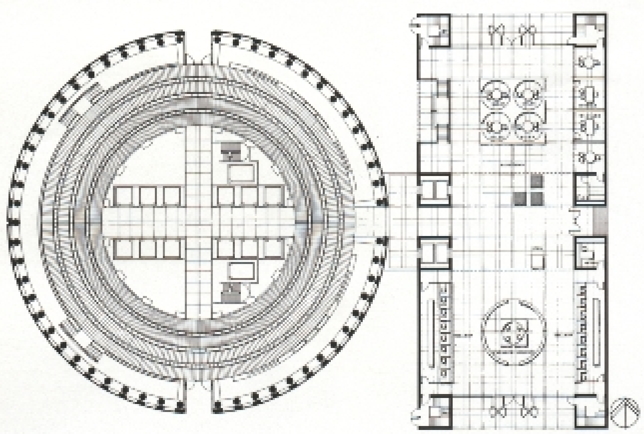
Finishes were selected to enhance the building materials, i.e., French limestone, Texas shellstone, polished marble and honey teak.



Jury: "This simple, elegant project has beautiful details. There is a highly controlled relationship between the architecture and the interior design. It shows masterful control of a sophisticated interior. There is total coordination of space, light, color, materials and detail."







Rio — Atlanta, Georgia

Architect
Arquitectonica International Corporation - design
Milton Pate & Associates, Inc. - production

Consulting Engineers
Bennett & Pless, Inc.
Brady & Anglin
Harris Engineering Corp.

Landscape Architects
The Office of Peter Walker and Martha Schwartz-Courtyard

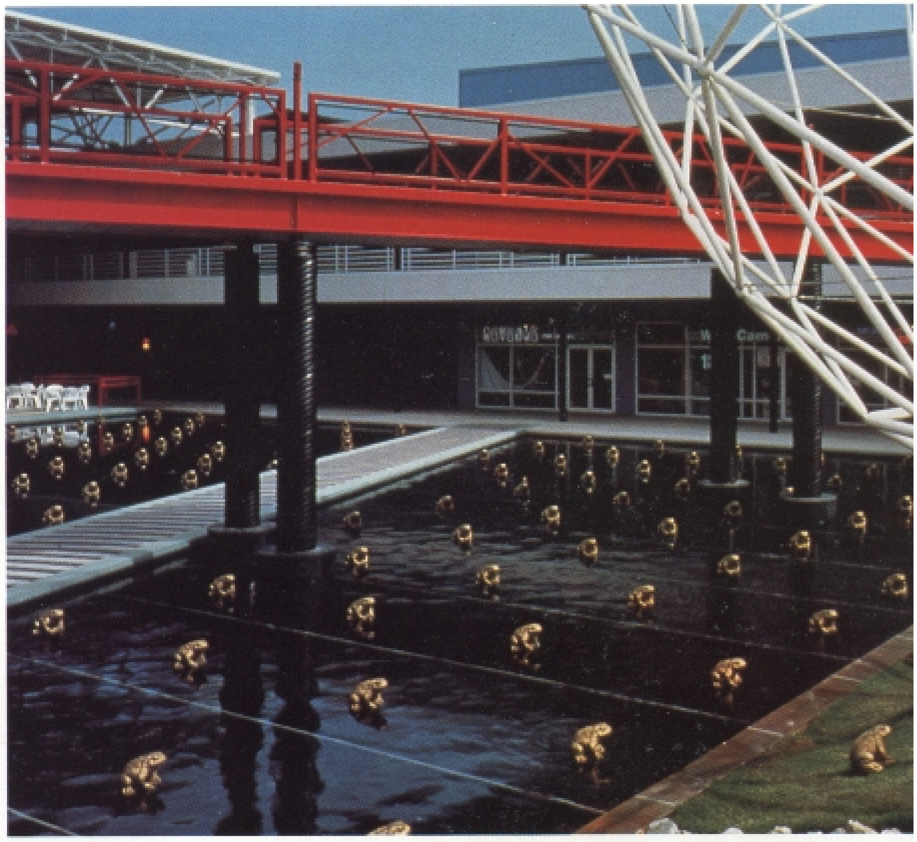
Signage and Graphics
Wagner Bruker Design Associates, Inc.

General Contractor
McDevitt & Street Company

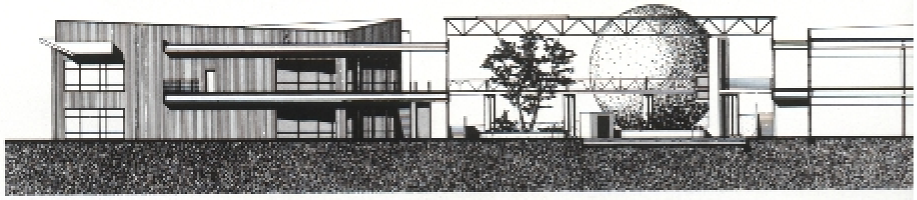
Mechanical Contractor
J.S. Thomas Co.

Electrical Contractor
Michael/Yukon Electric Co.

Owner/Developer
Ackerman and Company



Photos by Rion Rizzo and Mike Astalos

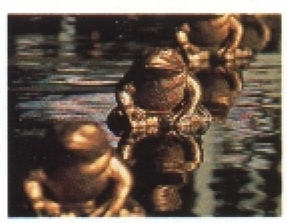


This 110,000 square foot retail center is primarily a series of buildings around a central entertainment court. It is located at a busy intersection adjacent to downtown Atlanta.

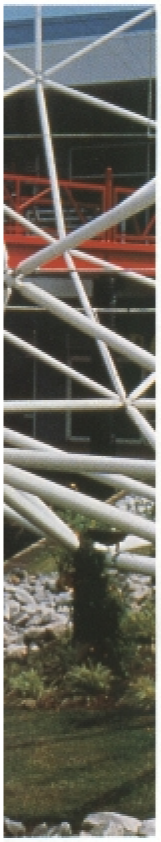
Conceived as a small, urban village with separately defined buildings, this complex allows the pedestrian to circulate from the inner court to the parking outside. Within this complex, one building is rotated from others to allow special entry. The buildings of the center are made of vertical blue corrugated metal siding with white window mullions and yellow awnings. The rotated building is horizontal corrugated black metal siding with green mullions.

The entertainment court is a series of similarly rotated squares. The court contains a garden which consists of a series of turf and green boulder strips sloping into a reflecting pool.

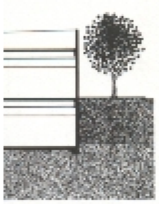
As the stripes engage the pool, they are continued as fiber optics. Situated along the stripes in land and water is a rigidly placed grid of golden frogs. All of the frogs are facing a forty foot vine-covered geodesic sphere which emits a fog at regular intervals.

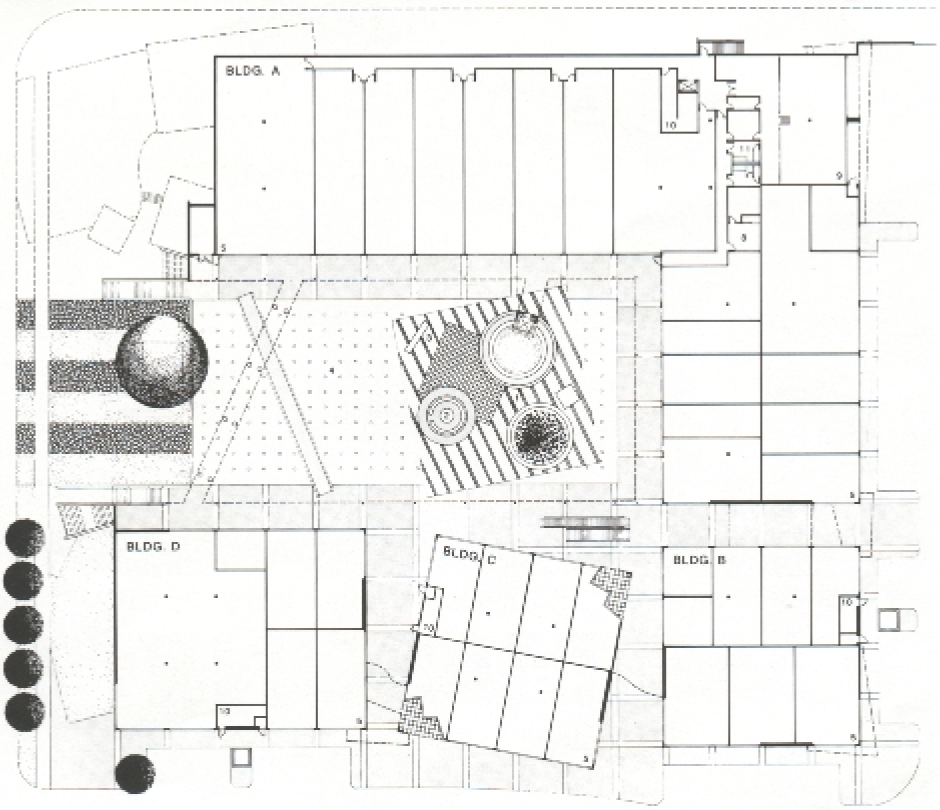


Jury: "The use of 'off-the-shelf' building elements and the response to a restricted site and budget produced a masterful work. The frog pond is a great thing to build around. The building is strong and eye-catching."








BLDG. A
BLDG. D
BLDG. C
BLDG. B

NEW PRODUCTS

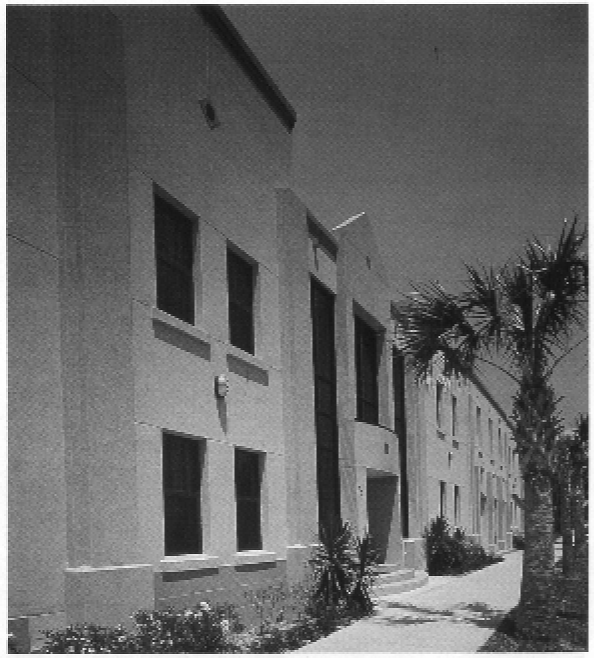
Senergy's SENERTHIK Wall System

All Children's Hospital in St. Petersburg recently completed the conversion of an abandoned church into a medical education and conference center. The project used a polymer-modified exterior insulating finish system (EIFS) to achieve two purposes at once - to preserve the underlying structure while making the finished project look like new.

Renovations created classrooms, a 600-seat auditorium, audio-video production facilities and a teleconferencing center as well as administrative offices. A glass-enclosed front lobby and a canopied porte-cochere at the rear improved public access. Hospital officials selected Harvard, Jolly & Marcet Associates, Architects, AIA, to design the facility. Project architect, John McCormack, and assistant project architect Daniel Houston, specified a polymer-modified, impact-resistant exterior insulating finishing system for the retrofit. The system that was used is called Senerthik from Senergy Inc. in Cranston, Rhode Island. Fernald & Wallace, the oldest plastering contractor in Florida, was selected for the application.

Since work was in a very tight interior space and condensation problems with interior insulation were a concern, EIFS, with its rigid insulation board, was a good product choice. More R-value could be added without losing interior space and at the same time the exterior could be upgraded at reasonable cost. Using EIFS also allowed the architects to refine the building and use details, such as Art Deco elements, that wouldn't have been possible otherwise.

Crack control was another major concern. With EIFS systems, depressions and bumps in walls can be fairly easily smoothed out by adjusting the thickness of the foam instead of building up thick layers of stucco, which are more likely to crack later.

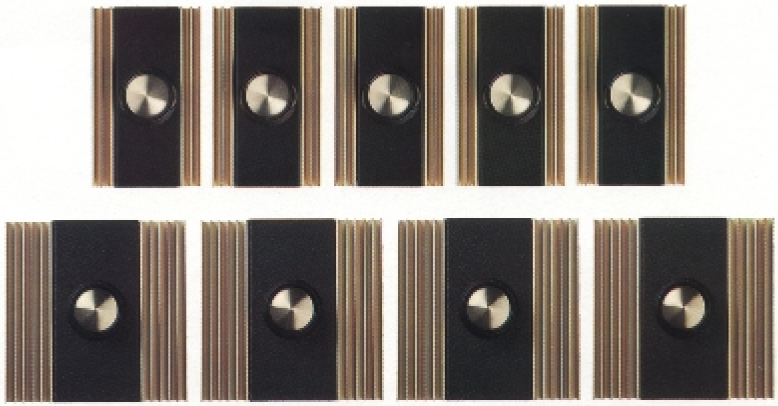


All Children's Hospital's new education and conference center, designed by Harvard, Jolly & Marcet Associates, was converted from an abandoned church nearby and Senergy's impact resistent, polymer-modified exterior insulating wall system was used to save interior space, prevent water penetration, and resist local vandalism.

Correx

The specifications for TASSO's diagonal texture wallcovering were incorrectly stated in the July issue of FA. A roll (or bolt) of TASSO is 39 inches wide by 54 1/2 yards long.

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OFFICE PRACTICE AIDS

Video: A Marketing Edge for the 1990's

by Leslie Draper

Among the professionals who market A/E services, the following statistic provokes a ripple of anxiety. The number of architectural and engineering firms in Florida grew 137 percent in the last decade. Since the nature of the design/build industry is to go where the work is, new firms and branch offices of established heavyweights are magnetically attracted to Florida's booming economy. The result is an increased focus on marketing strategies and innovative solutions to better position one's services beyond that of the competition.

There's no better way to convey your firm's message to prospective clients and employees than video. Professionally-produced video presentations are now incorporated into the marketing budgets of many design/build firms for trade show exhibits, project updates, new business presentations and employee recruiting.

Trade shows are a perfect place for video productions. As more A/E firms join the ranks of other professional service industries in trade show marketing, they're realizing that video is the ideal medium for such a competitive environment.

Lyle P. Fugleberg of Fugleberg Koch Architects in Winter Park, is an architect who realized early that to be effective in a trade show format, video was a good choice. He felt that an exhibit utilizing slides and renderings would require too much time to present adequately. Trade show visitors generally try to see as much as they can as fast as they can. The exhibitor is dealing with short attention spans where impressions are molded in seconds. Fugleberg feels that his firm's video has become the focal point for his exhibit. It captures the essence of the corporate philosophy, shows a variety of the firm's work and its computer technology, all within an approximate time of five minutes.

Fugleberg adds that his firm has put the video to good use for countless new business presentations and admits that it would also be appropriate for recruiting and conducting new employee interviews.

Another Central Florida firm decided that a video format was the ticket for an intern recruiting mission. Arsham and Associates, Inc., Landscape Contracting and Design, wanted a presentation that would set the firm apart as a "forward-minded firm." As it turned out, Arsham was the only firm at the University's recruiting program to use video, and it really captured the recruit's attention and generated interest in the firm.

Let's assume for the moment, that you're sold on using video as a marketing tool. How do you select the right video production company to do the job?

Think of the selection process in terms of the submittal/interview process your own firm goes through to ensure new work. In this case, however, you'll be quizzing the prospective video production company in the same, vigorous manner that a new prospect/client questions your firm's capabilities.

Here are some basic guidelines on what to ask a production company regarding costs, capabilities and quality of service.

First, does the company have a strong background in producing the kind of video you want? Ask for a client list, and verify that the references are satisfied customers. Ask specific questions about the company's ability to finish the project on time and within budget. Ask about their problem-solving techniques and their ability to save time and money. Would they hire the video company again to do another project?

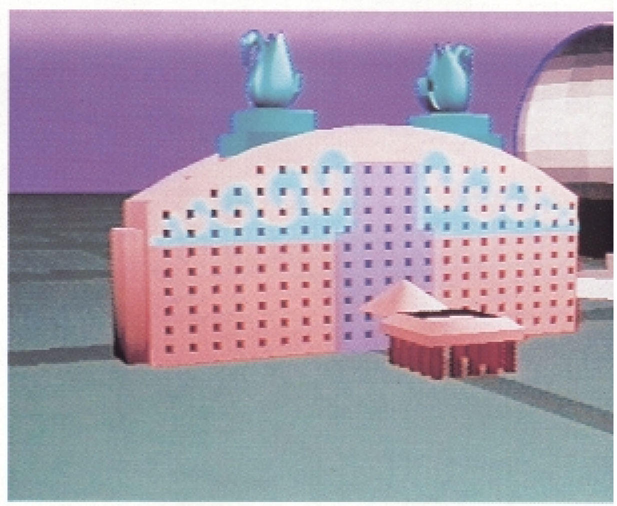
Once you've talked to a sufficient number of references, ask the video company for tapes of some completed projects so you can see for yourself what to expect from the finished product.

Second, ask who will actually be working on your video and what equipment will they be using? Who will be the producer and how does his or her experience relate to your project needs? Who are the crew members, and what is their experience in the field? Are they full-time employees of the production company?

Third, ask exactly what the contract covers. Does it include scriptwriting, location work, postproduction and editing?







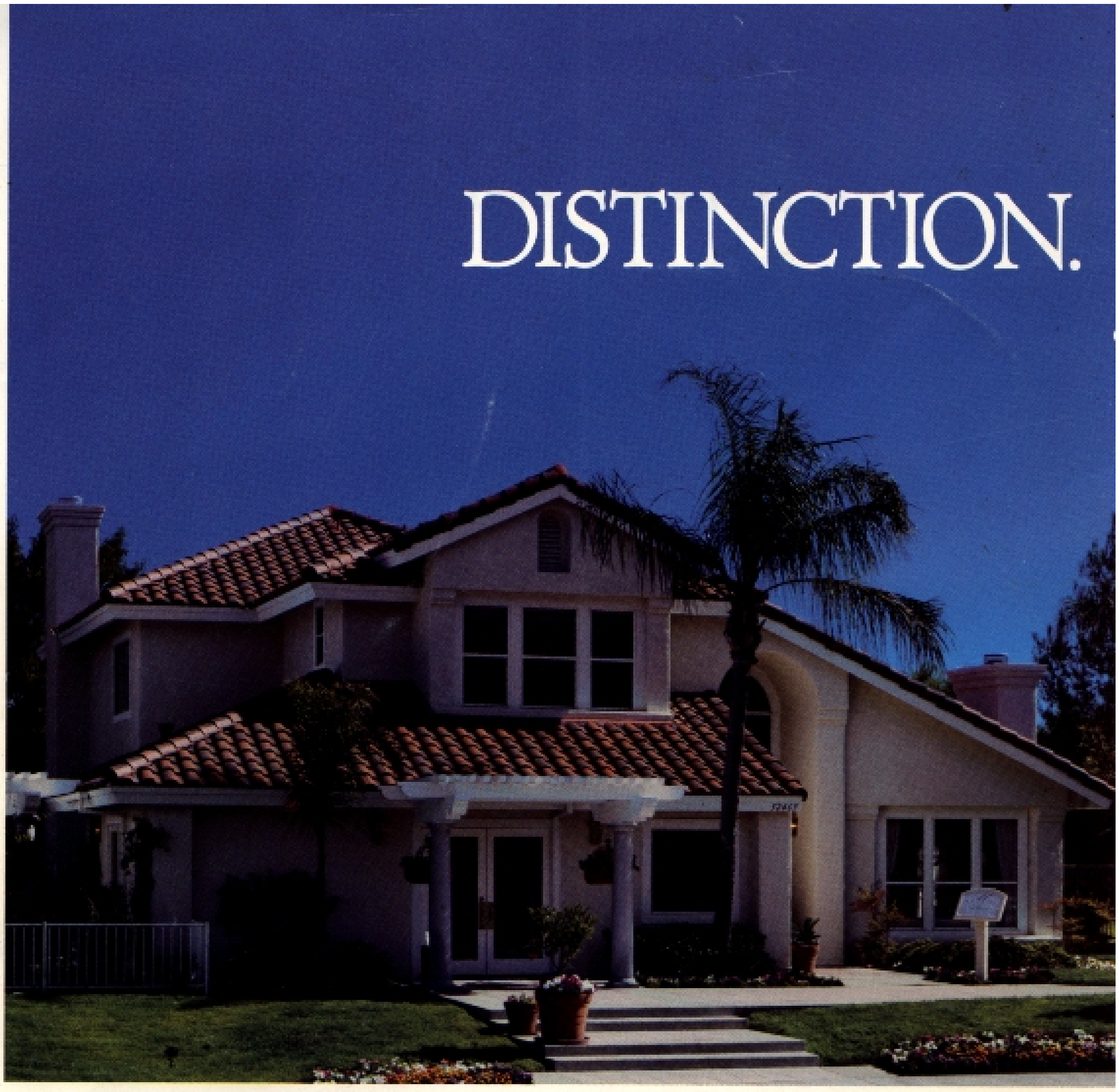
Top, AVID video transition from Fugleberg Koch sales video illustrating how important "human comfort" is as a design factor at the office and at home. The same man is in both shots. Above, a single frame of AVID/AniMajic 3D animation used in the Walt Disney Swan Hotel sales video. The full length animation depicts the rear of the hotel and its proximity to the Majic Kingdom, MGM, and EPCOT Center Ball.

Ask the company to help you develop a budget for the project and expect them to look for ways to save money without sacrificing product quality. Ask for specifics on any services or equipment that may cost your firm an extra fee beyond the original bid. And, that includes work your firm may be expected to provide that is not included in the contract. Get a written proposal that spells out all services in detail.

Ask when you will receive a detailed proposal and contract. Once they're secured, and you've narrowed your choices to one or two companies, ask for a time schedule for the project. Remember, Murphy's Law is always a factor in video production, but you should still have a somewhat flexible schedule to follow from planning through completion.

Answers to these questions should give you a basic education for a well-informed, budget-conscious start on your first video project.

The author is President of AVID, a full-service video production company in Orlando.



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